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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY:MSG,DAMI-ISH  
DATED:051630ZJUL78  
REVIEW ON: July 2000

NOT RELEASABLE TO FOREIGN NATIONALS

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION

1. (S/NOFORN) This report documents a remote viewing session conducted in compliance with a request from SOD, J3, OJCS, Pentagon, Washington, DC. The purpose of the session was to provide information relevant to the hostage situation in Iran.
2. (S/NOFORN) The remote viewer's impressions of the target are provided as raw intelligence data, and, as such, have not been subjected to any intermediate analysis, evaluation or collation. Interpretation and use of the information provided is the responsibility of the requestor.
3. (S/NOFORN) The protocol used for this session is detailed in the document Grill Flame Protocol, AMSAA Applied Remote Viewing Protocol (S), undated.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the remote viewer reference his impressions of the target site. At TAB B is target cuing information provided the remote viewer.
5. (S/NOFORN) The remote viewer was asked to locate Charles Jones and describe his surroundings. He described Jones as being in a room with another hostage, later identified from photographs as Joseph Subic. The viewer felt this room was in a building located in a large city. He also felt there were other hostages (number and identity unknown) in the building. The viewer felt there were three guards, one roving, associated with this area. The viewer felt this area was familiar to him because he had "seen" it in a previous remote viewing session (see CD-11).

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION CD-91

TIME

#66: This will be a remote viewing session for 0900 hours, 18 July 1980.

PAUSE

#66: Relax now and concentrate. Relax and focus your attention on Charles Jones, whose picture I have shown you. Move your awareness now to be with Charles Jones. Move your awareness to Charles Jones at the present time. Locate Charles Jones and describe his location to me.

PAUSE

+06 #24.5: Feels like I'm on. . . I'm hanging on. . . a wall. On the wall by the. . . window. . . open. . . sandstone. I'm looking through this window. . . I'm hanging. . . two or three stories above. . . ground. . . Inside is. . . (mumble) . . . still asleep. . . cubicle. . . (mumble). . . the guy is sleeping. . . lying in a bunk. . . in a upper bunk, wrapped in sheets. . . the bunk is positioned . . . in front of a window on the other side of the room. . . It's a familiar building, I've been here before.

#66: Tell me what makes you say this.

+10 #24.5: Configuration. . . the color, the size and the wings. . . that stick out. . . I just feel like I've been here before. But I'm in a different part, same general area, but may be. . .

#66: Is Jones alone in this room?

#24.5: No, he's got a partner here.

#66: Tell me about his partner.

PAUSE

#24.5: I don't get any of this feeling of a . . . blond-haired, youthful guy, who's only in his early twenties. He's a soldier. . .

PAUSE

#24.5: There in the. . . about one floor down off the roof. . . on the first wing on the left side. . . had a picture of the guy that, the young guy that looks like a guy I know. . .

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#24.5: . . . it's his roomie. . . a marine first, but. . . I got this, uh, rehash of a photo I've seen before of this kid in uniform.

+16 #66: Okay, I'll ask you to identify him later. I would like you to tell me about the greater building now in which this is located. Move your perspective and tell me about the greater building in which this room is located.

#24.5: I'd say, uh. . . a building that has a, uh, some roundness on the top at one end like a capitol of some kind. . . But in front it's on a street. . . has a wide. . . wide step-way, you know, like a governmental building and it has a. . . big darkness in the front like. . . a large ornamental archway. . . On the left side there are two bumps that project out of the side of the building. . . they are square. . . where I am is, uh, . . in the first bump going around the corner, about third floor level, maybe fourth floor level. . . building is, uh, . . on another side, now. . . almost appears to be cut out in the back of the. . . Yes, it's there, it's, uh, cut out in the back side and has a longer bump on the inside of it. . . building is growing bigger and bigger as. . . as though the building is. . . I was only looking at one end, one wing, of a "U" shape, which spreads it out an inner court. . .

#66: Move now above the building, and tell me about the shape of the building and the surrounding area.

PAUSE

#24.5: Across the, uh. . . I tried capitol and. . . arts. I've got a feeling, I'm looking as I'm coming across from the horizon, like a road, and a. . . it comes to the road in front. . . comes up to it, but there's some angles in there, as though there are two angle roads that go off, forming an arrow. . . arrow-head away from this place. . . That area is like a. . . not populated, it's like a. . . an open park area with the roads that go through it.

#66: Do you recognize this area?

#24.5: No. Do not recognize it. . . Where I am, though. . . Now I have the feeling that around and behind me on three sides. . . is the other buildings and. . . but, this building is the biggest in the area. . . Lower, two and maybe three story buildings. Some small buildings, like homes. . . I got the definite feeling that one is. . . it's forward side is definitely on a unoccupied area and more residential and business area sprawls out behind, and. . . to the right and left.

#66: Okay. Let me see if I understand what you're saying. That if, to one side of the building in which you perceive Jones seems to be more of an open type area, no buildings. But to the other side there seems to be more buildings, perhaps residential perhaps business like buildings to one side. So there's a distinct difference on the sides of the building. Do I understand you correctly?

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#24.5: Across the street is the open area.

#66: Okay.

#24.5: Looking at that from up above, to my right, to my left, and to my rear is the occupied area. . . Cause the building is surrounded by occupied area except on one side, which I perceive to be the front.

#66: I understand. Let's focus now back down on Jones, and on the room in which he's located, and go now to a search mode for guards. Describe for me any security guard type situation.

PAUSE

#24.5: Have a walker, who is on the. . . floor even with. . . on the main stem of the building. I have this. . . looked like a bunch of arches, and I'm walking along under them. . . on like a balcony that's covered. . . This is on the level of the. . . He walks like a sentry. . .

#66: Anything on him?

#24.5: . . .he has a pattern, and he moves from one end to the other.

#66: Okay.

#24.5: That's all I can see on this level. . . I, uh. . . No, wait. There's a, I'm somewhere down the corridor on that little. . . appears to be a small room back in the same part of the building off. . . off the corridor, which is like a guard room, which has three people in it. It's like a, uh, a watch room, on the corridor, near what I thought was the front part of the building. . . From this room the people go out and walk down the corridor, checking rooms on the right, which is the main stem of the building, and periodically checking the rooms on the left which are the two protrusions that jut out from their wings, but they're one room wings. They're only big enough for one room apiece. The guy that leaves that place does not have to go all the way down to the other end, to the distant end of this corridor.

#66: Okay. I'd like you to focus for a minute on this guard room where you say these other people are located, the other guard types are located. Focus on that for a moment, just looking at it and observing it while I turn the tape over.

Okay, tell me a little about this room that you said is a guard room.

#24.5: Has a very. . . similarly. . . get the idea of bare sandstone type. No windows because it's on the inside stem. . . It's in the main part of the building, the interior. It has several knock-down tables in it, and there's debris and stuff, equipment and. . . looks like maybe sleeping rolls scattered around the inside wall. The table's back on something in the

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#24.5: middle of the room, which is large and square. . . go from floor to ceiling. It is a linear vertical pattern like, almost like wall lockers were stacked in the middle of the room. The room is deeper than I first expected, but. . . I got a feel that on the sides and the back are several single beds for sleeping and they appear to be. . . metal frame, about four in here. One along the left wall in the back to the tree along the back wall.

#66: Those were the cots you're talking about?

#24.5: Yeah. . .

#66: Now, you had mentioned that when the guard goes on patrol to a, what you refer to as a level, that he looks in rooms on both sides of the hall. Do you perceive that there is more hostages than just Jones and his partner here?

#24.5: Yes. About four or five rooms, other than this one, that are all located on the right side of the hall. And the first room is the guard room, and the rest of them down there have the people in them that are checked.

#66: Okay. Let's move back outside, now, to a point of perspective where we might be able to locate this building and it's neighborhood within a larger perspective. Let's see if we can't determine the location of this area.

#24.5: I am over Iran. . . over the Persian Gulf. . . my attention is. . . imagining the outline of Iran. . . My attention is drawn to a dot in the upper end of the Persian Gulf, just to the right, and inland. . . wherever that is. . .

#66: Okay, remember this map that you have in your mind so you may draw it for me. I have no further questions.

#24.5: I'm reducing the scale.

#66: All right, continue.

PAUSE

#24.5: To the, uh. . . I feel that there is a. . . large, uh, airport on the very horizon. . . away as far as I know is 10 miles, 8-10 miles. . . direction it would be off my. . . back, quadrant as I'm looking at this open area. . . my back would actually be the airport. . . The interesting thing about it is that. . . the main line of the airport, I'm looking at it the runway comes, points right at the city, outskirts and everything. . . it damn near points right at the building. I feel there are other outlying smaller runways and things, but the main, real big main wide center core runway is just about on a direct pointing toward where this building is. And that's it.

#66: Okay, let's prepare to draw then.

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#24.5: Okay, the first thing was this, uh. . . The predominant theme in this is a building that has wings, short, stubby wings that stick out of it. . .

PAUSE

. . . like this, in sketch one. And the feeling was that I was about three floors up. Okay? I'll draw you a sketch of the thing, the whole side, because it's right near the front, that's what I was talkin' about. I'll draw more of this later. And that goes across there, and there's some sort of capitol. . . there. That's how it pieces together. The place that I had my first image, this later developed, okay, the rest of the building grew, but where I thought I was to begin with was right up in about this level, where the square cutout is, which is the window. Okay. And, you know, I didn't detect any windows. . . It's a funny layout. This forward right part of the building I don't see the humpty-humps along it. But on the interior side, like past this first wing where the guy is, there's this type of thing, as though there's an exposed balcony along the outside of the building, like that. Okay? I didn't feel that that was repetative all the way down the wall on the inside thing, but I know that it's not out here. It's a plain-face sandstone block out on the right side of sketch one. Large, sandstone type structure. But in here was the balcony, arched and covered balcony is in there.

The reason I got the idea that these wings were only one room thick was because when I penetrated the window right on the other side of the room, which is only 15 or 20 feet wide, which would imply to me that the wing is only 15 or 20 feet wide, were the bunks, which I'll draw in sketch two, and the bunks were in front of another exterior window and they were on the other side of the room. Okay. So for sketch two, I had our guy on the top bunk. . . That's really way up too high, but anyway. . . And there's a window right there, and the bunk lays right in front of the window, on the other side, that's the thing that gave me the feeling, you know, that I'd gone to the other side of the room. The room's not very big. Very plain inside. And our guy was up here. What's his name? Jones.

#66: Jones.

#24.5: Jones was sleeping there. And the guy. . . I worked on the guy in the bottom of the bunk, and I had a definit feeling of a younger guy, a definite feeling of a white guy with sandy blond hair came through first, and then I was, and the military feeling came through first. And I figured, well, he just went into the Marines. But then the feeling that I had, the image that occurred to me, the picture I saw was, I saw a picture that we have, that I've seen before coming through trying to identify people. And it's the youthful Spec 4 or E-5, wears glasses, and he has darker light hair, and he's

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#24.5: dressed in greens, okay, and I can identify the picture that ~~occurred~~ to me there. Anyway the other guy here was there, okay, and it was just a plain, again, just a plain sandstone room. Maybe 25 feet that way and maybe 15-20 feet that way. Okay? And this is like peering through the window from this view in sketch two. . . Didn't even see any access door or anything like that, cause I had my back, I was perceiving only from this direction, I didn't really see any door. I presumed that the door was at this end, cause of my perspective.

#66: Okay. Why don't we go now to a, like an overview, a floor-plan of the parts of the building you perceived.

#24.5: // Yeah. It's sort of complex, is why it's gonna be difficult. The room was familiar, I mean the building was familiar from the last session that I did some months ago, a month or two ago. . . . You want just a floorplan, then? //

#66: Yeah.

#24.5: Okay.

#66: To the best of your recollection, don't add anything that you didn't actually feel was there.

#24.5: Dotted lines are because I had this overpowering type feeling that this thing was actually "U" shaped. . . Oh, I just remembered, I left something out that I saw before. . . Here on this side was something else that sticks into the. . . but it's a different size than the exterior. Okay. "X" marks the spot. There is some sort of a capitol dome type thing here.

#66: Okay. Label that dome.

#24.5: Okay. The floor plan is this. Along, between these two exterior - oh, and there's a street here, and there's, I'll draw a front, okay, later. This is the exposed area with the humps on it. Okay. And inside that, there's a hallway. The hallway goes somewhere around the corner, I don't know where, around the corner. Up here, one, two, three, four, five, are five rooms. I'll label them H, H, H, H, H. These are rooms that guards checked. Okay? I did not go in those rooms. All I know is I labeled them H because the guards checked them. Presuming hostages. The "G" room on the end is the guard room. Okay? The guard activity that I saw, and this was some sort of a court, grass court with sidewalks in it. But I couldn't detect any pattern, like a geometric pattern in there, anything like that. Okay. The guard walked, he would, the guard was not concerned with anything that was around the corner and towards the dome. The guard was concerned only with going halfway down the side of building. I don't know if there's another guard that covers the other end or anything like that. The guards patrol would check doors along in these rooms, and would continue down this covered passage-way, and then he'd turn around and he'd go back.

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#66: Okay.

#24.5: Okay? So he'd come out, he'd go down-- no, he's actually going down the inner hallway there. Have to remember I'm up on the third floor, or something like-- about that high.

#66: Now, how many guards did you actually see?

#24.5: I had a feeling that three people were there. I only saw one, and that was the guy that was moving. Okay. But when I got into the room, I just had this spontaneous feeling of well, three people bunked here.

#66: Okay.

#24.5: Okay. Maybe ran rotating shifts or something like that.

#66: Okay.

#24.5: All right?

#66: That's fine. The room with the "X" in it then or the--

#24.5: Is where Jones is.

#66: --where Jones. . . Do you have any feeling for number of occupants of the "H" rooms?

#24.5: No.

#66: I know that you didn't explore them, but you did feel the guard was checking?

#24.5: Yes, I felt the guard was concerned with those on the right as well as on the left as he moved down the hall.

#66: Okay.

#24.5: Um. . .

#66: Um, I--

#24.5: I don't know how many are in each room or anything like that.

#66: Okay, I-- our concern with drawing a different scale now, and moving up and away from that and putting this in a neighborhood and into a city.

#24.5: Okay. All right, for four. . . This is my arrowhead. Talked about an arrowhead.

#66: Which you think is a street pattern?

#24.5: Which I think is a street pattern in a, in essentially a open, more open park area. Okay. Extending for some half mile or something, a good sized open area, which is different than

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- #24.5: the whole other area surrounding this place. There's a . . .  
Okay. Uh. . . The hash marks is just this different area.
- #66: An open area of some kind, okay. . .
- #24.5: Well, when I say open, I don't mean open bare. I mean it's  
open from habitation. It doesn't have houses in it. It's-  
it has trees, it has streets to go through the trees, boulevards,  
it has people, but it doesn't have houses and buildings.
- #66: Okay.

PAUSE

- #24.5: Street pattern, okay, and that continues on and up. . .  
Okay. Along the right, what I was trying to say during the  
session is that as I looked at this arrowhead away from the  
front of the building, on the left, on the right, and behind  
me was all city, structure, humble-jumble. Two and three  
story buildings, max. Didn't see any skyscrapers or anything  
like that. Uh, small little houses, mud hovels mixed in with,  
you know, two story cement brick buildings, you know, it's  
sort of a humble-jumble of city.
- #66: Okay, why don't you hash mark that area and label that  
appropriately.

PAUSE

- #66: Is this scale inappropriate to indicate your airfield?
- #24.5: Yeah, it is. I'll indicate the direction. Uh. . .

PAUSE

- #24.5: The city also sort of sprawls across into the area surround-  
ing this open park. I'm not going to say that the city is  
linear like this. Once you're out of this open area of maybe-  
this is a half mile -about a half mile, I'll say.
- #66: Is there city beyond the bounds of the open park?
- #24.5: Yes. Yes. Half mile, and this is half mile. And once you  
get a half mile down the road from the target building, then  
the city comes around the corner and sprawls out.

PAUSE

- #24.5: Go to higher scale?
- #66: Okay.

PAUSE

- #24.5: I was looking at the damn thing from a low, very low oblique.

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#24.5: I'm trying' to remember what the hell that airport pattern was.

PAUSE

#24.5: I didn't really look at it down from above, I was looking at it from the side. There were two subrunways on each side. And there's connections in there too, but I don't know, have no idea what they are. . . The thing I remember recalling out of that whole importance of this area- the reason, I don't know why, you know, I was looking around, well, okay, where in the city am I? The only thing I could think of or the only thing that came to mind was - Oh, over there is the airport, and Oh, look at that the main runway, just about points right at this building. Okay? It's a awful little bit, it's not a true azimuth. It's off to the back of it. Like that. But it's almost.

PAUSE

#66: And again, can you estimate the distance?

#24.5: Yeah, it's about- it was way over there, you know. It was like, I was up on top of this building, and I just make out the runway on the horizon. So I have to say it was like 8-10 miles, looks like.

#66: Okay. On top of a two or three story building, looking out, just being able to make out the runway to the horizon.

#24.5: Right.

#66: There are people that know how to calculate how far you can see from the top of the building, so that might help.

#24.5: Yeah, but do they know how to calculate how far you can see using remote viewing?

#66: I have no idea.

#24.5: It could be 450 miles long.

#66: Right.

#24.5: Yeah, and the major urban sprawl, major city complex was here, okay. Call it the main city spread, and then out here was like beginning suburb. The character of the land, the character changed, it wasn't in the country, but it was like out in what a developing suburb area would look like.

#66: Okay.

#24.5: This isn't right, I made it too big.

PAUSE

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- #66: Okay, you can talk a little bit about six, now.
- #24.5: Oh, you got it going? Oh, all right. Six is, uh, I said I had a real high oblique. I had sort of imagined this very general shape, supposed to be Iran, with the Persian Gulf on the left side here. And just where my attention was focused I didn't see the city, but using the substitute of a map type of an idea, where my attention was focused and around which I built this map and everything is the dot located in the upper left hand corner of the rough outline of the country.
- #66: Okay.
- #24.5: Okay. And I'll label it Location of city in which target is located.
- #66: Okay, this is somewhat of a technique which we don't usually use. Do you have any confidence level in this concept in six here?
- #24.5: Well, it's essentially the same one that I used when I dowsed before, only when I dowsed the map we just didn't, you know, you build the map, and then there's something that says around this thing where you start is the thing that you want, and you build the rest of it around it. So I don't know, I've had luck with it before.
- #66: Okay. What you've drawn here now gives a median idea on how to locate this building within a city, and then within the building where he is. Now, is there anything that you felt like you ought to add?
- #24.5: Yeah, I want to do- the only thing I want to add is a sketch of the front of the building.
- #66: Okay.
- #24.5: Which I had started on one but because of the perspective-
- #66: That would be outside of the dome area in the building.
- #24.5: Right, right.
- #66: Okay.
- #24.5: There is a large, useless, ornamental arch. . . And what I mean by useless is it's not. . . the doorway is just a little fraction down in there, the arch is all in the structure, it's all built in to make it look like a huge doorway. It's not. . . And the pillars that hold up the arch are not pillars. They're carved in the side of the building. Okay? That type of a thing is what I'm talking about.
- #66: Decorative as opposed to functional?
- #24.5: Yeah, decorative as opposed to functional. You got it. . .

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#24.5: Then there's the capitol on the top of it, which has a funny thing sticking up out of it.

PAUSE

#24.5: It looks off center. It's not really off center, you know, it's very geometric, it's centered on the side. This area is all darkly shaded because it's an under hang. . . Okay, and around there is to sketch one. Okay?

#66: Okay.

PAUSE

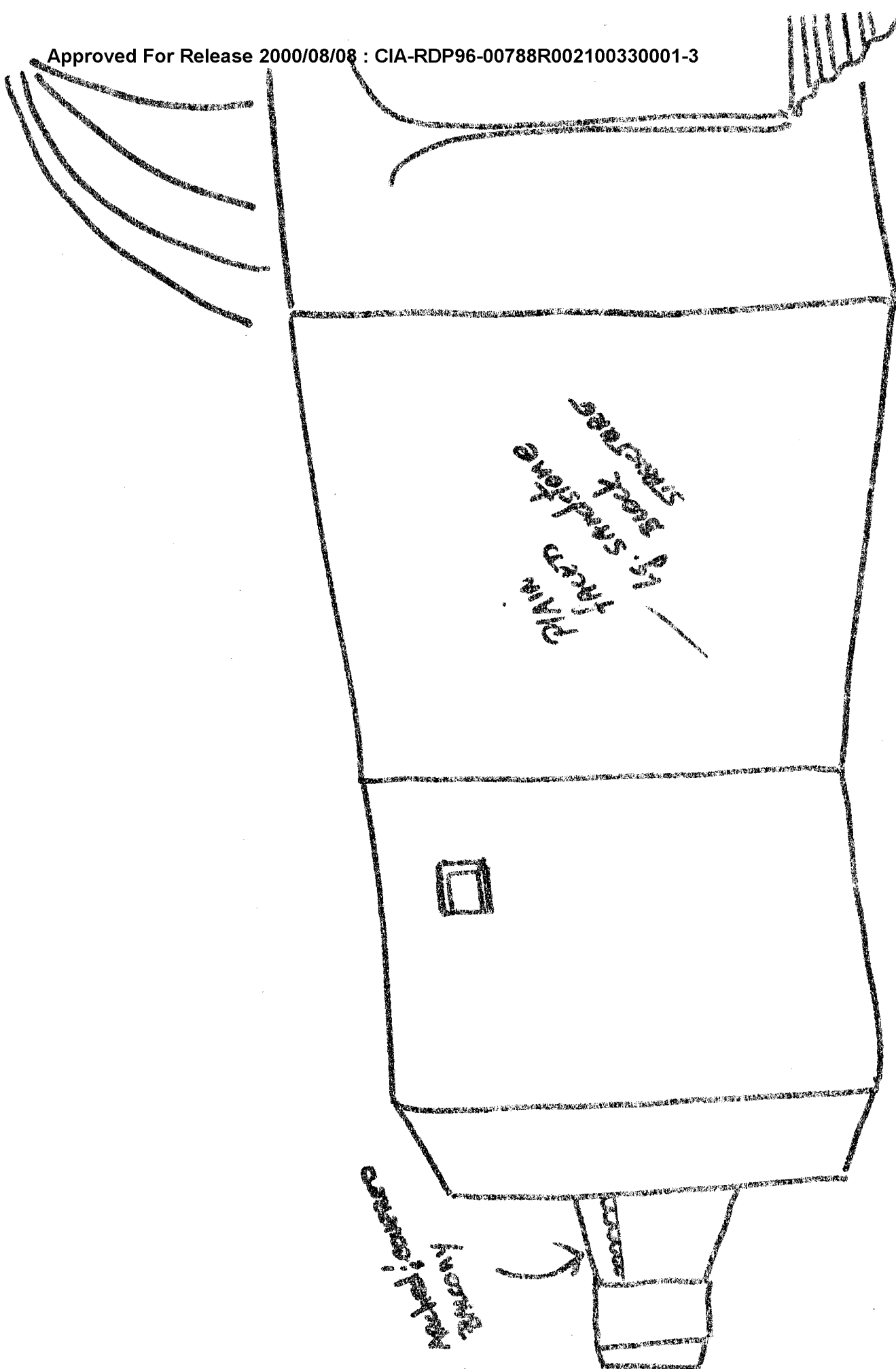
#66: I take it the street would be in the foreground then?

#24.5: Mm-hmm.

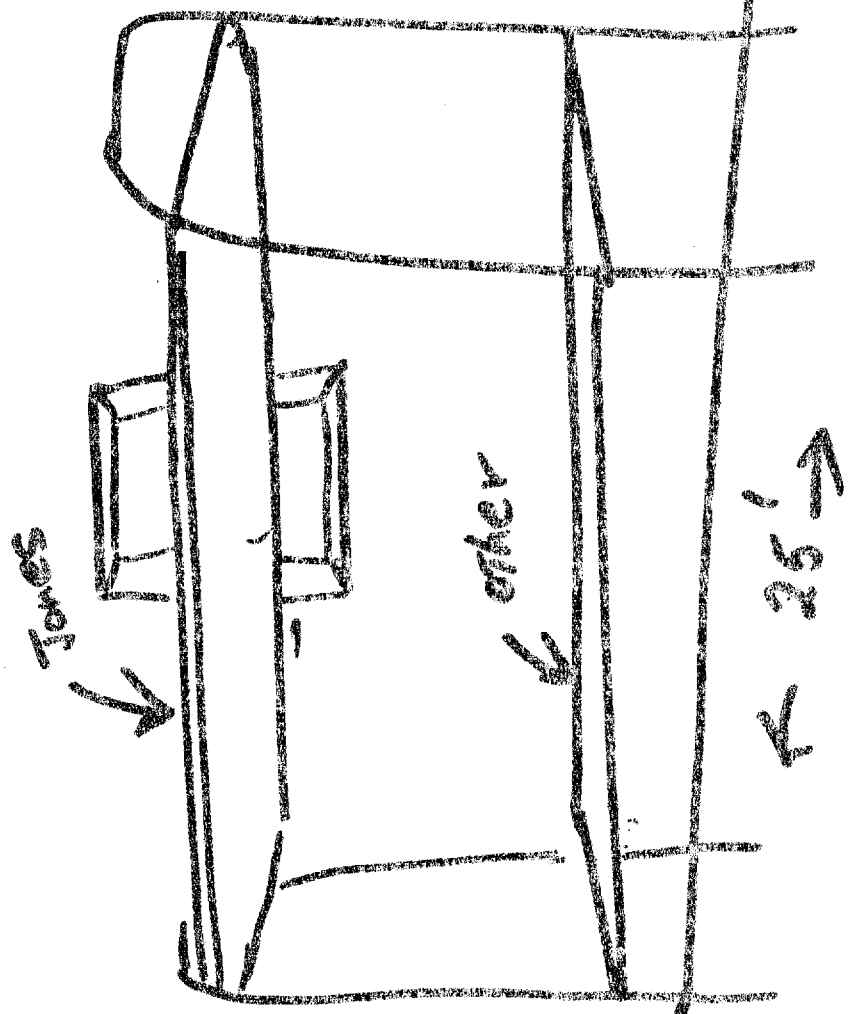
#66: Anything else you want to add, then? Okay, that'll do it then.

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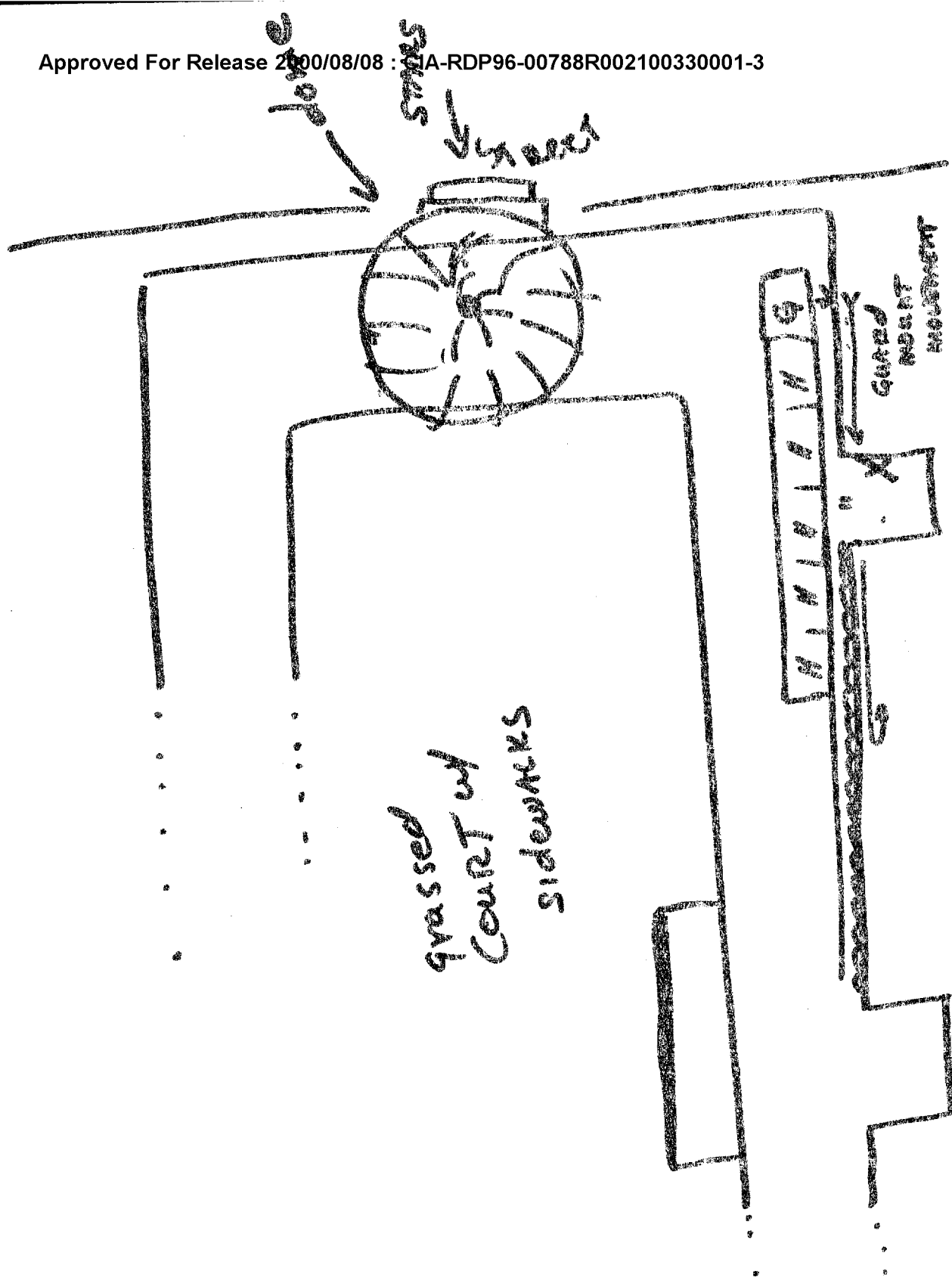
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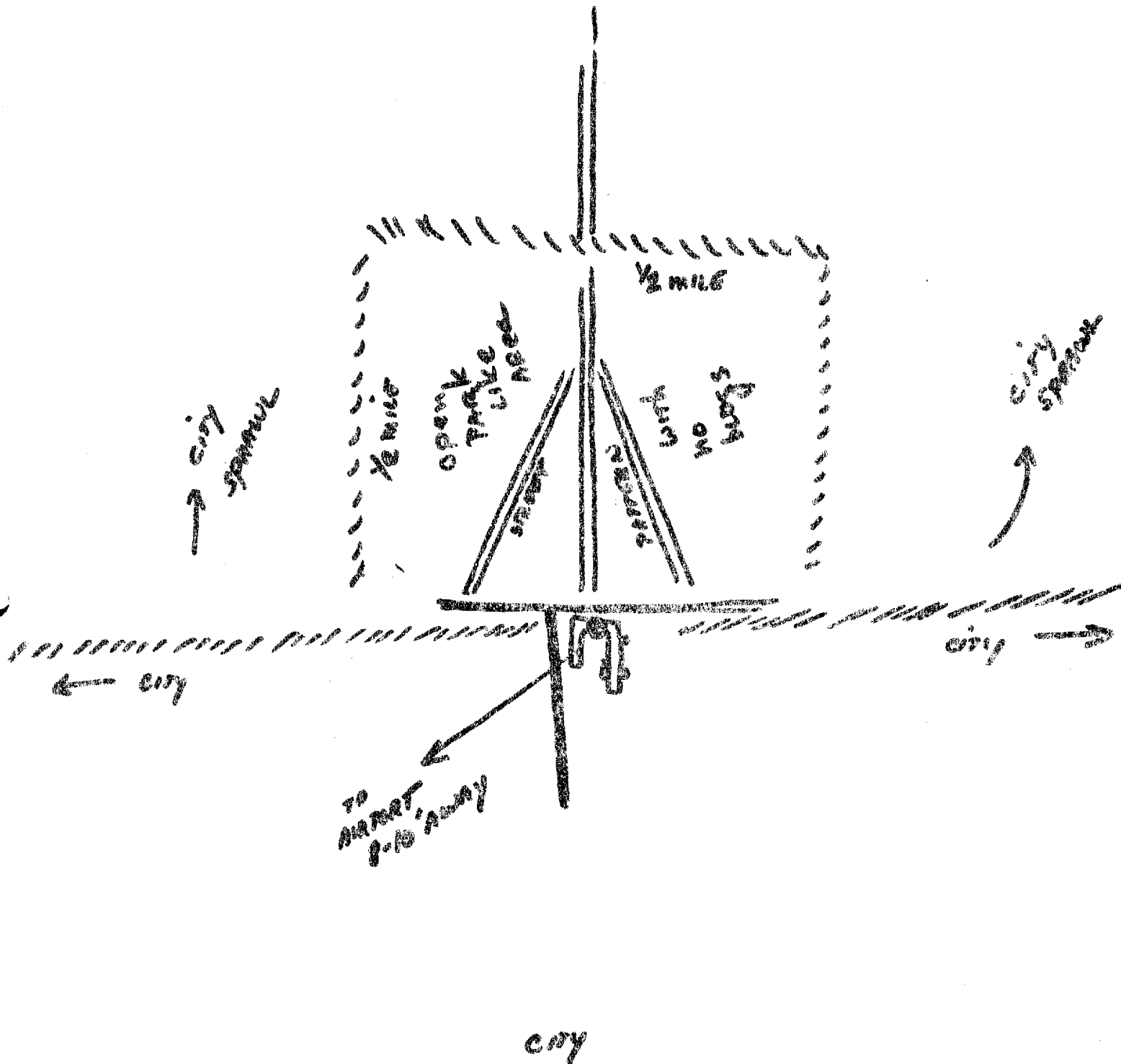


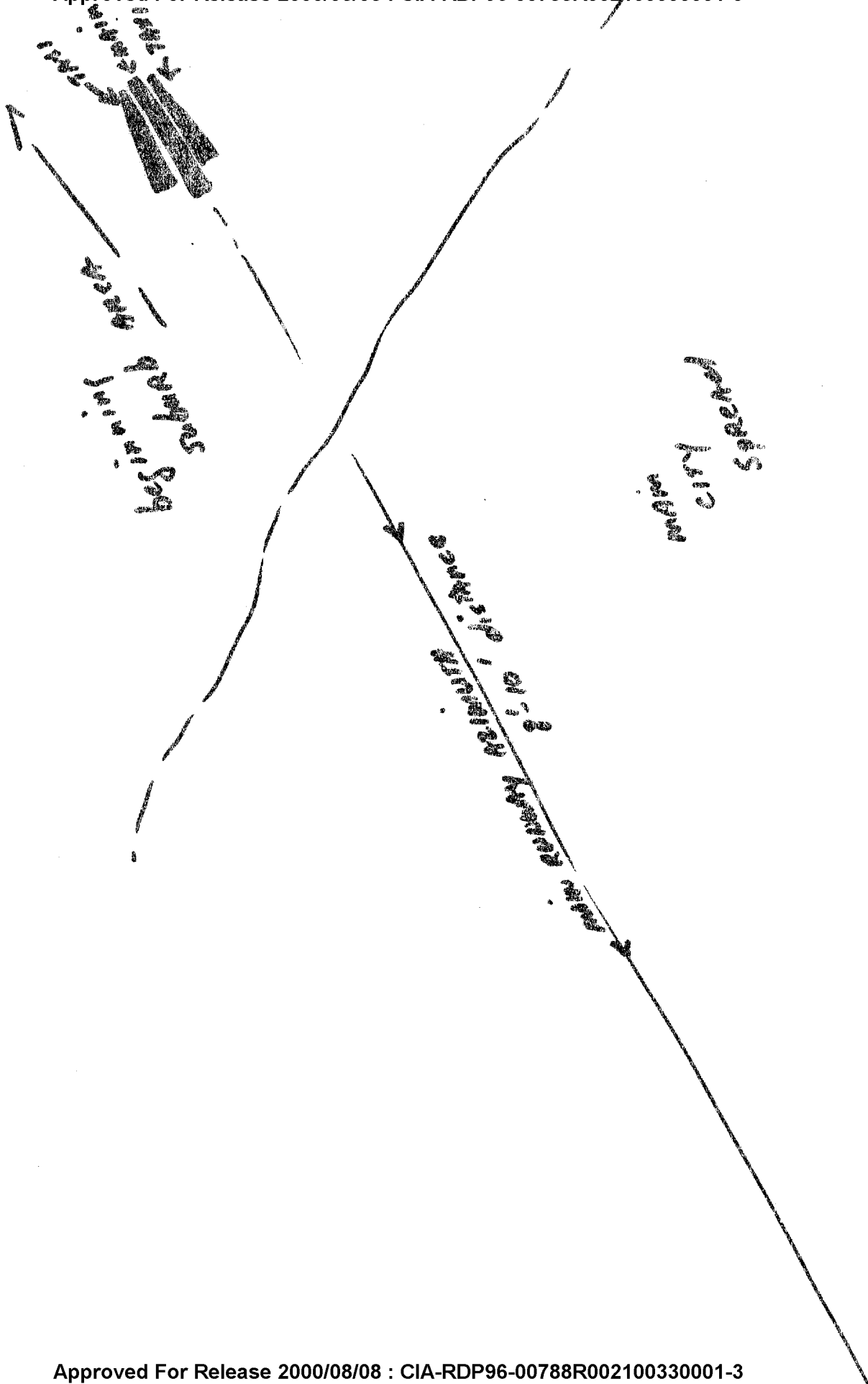
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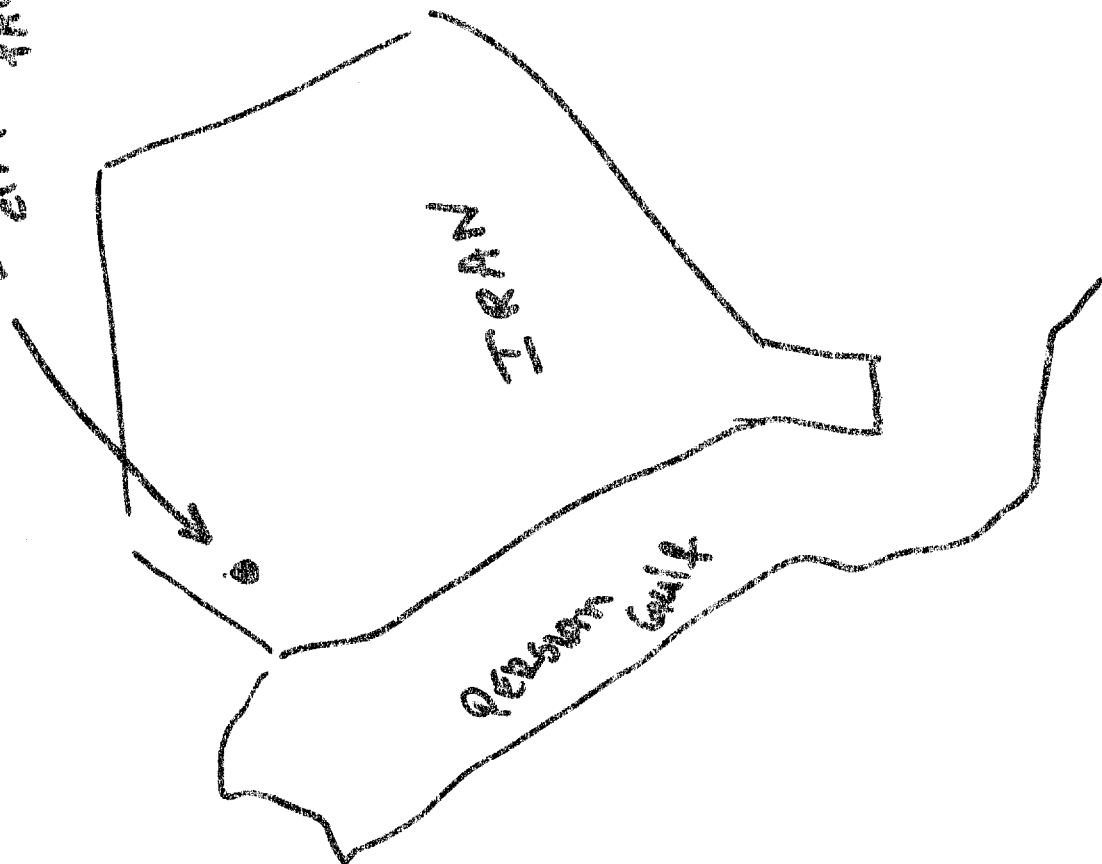
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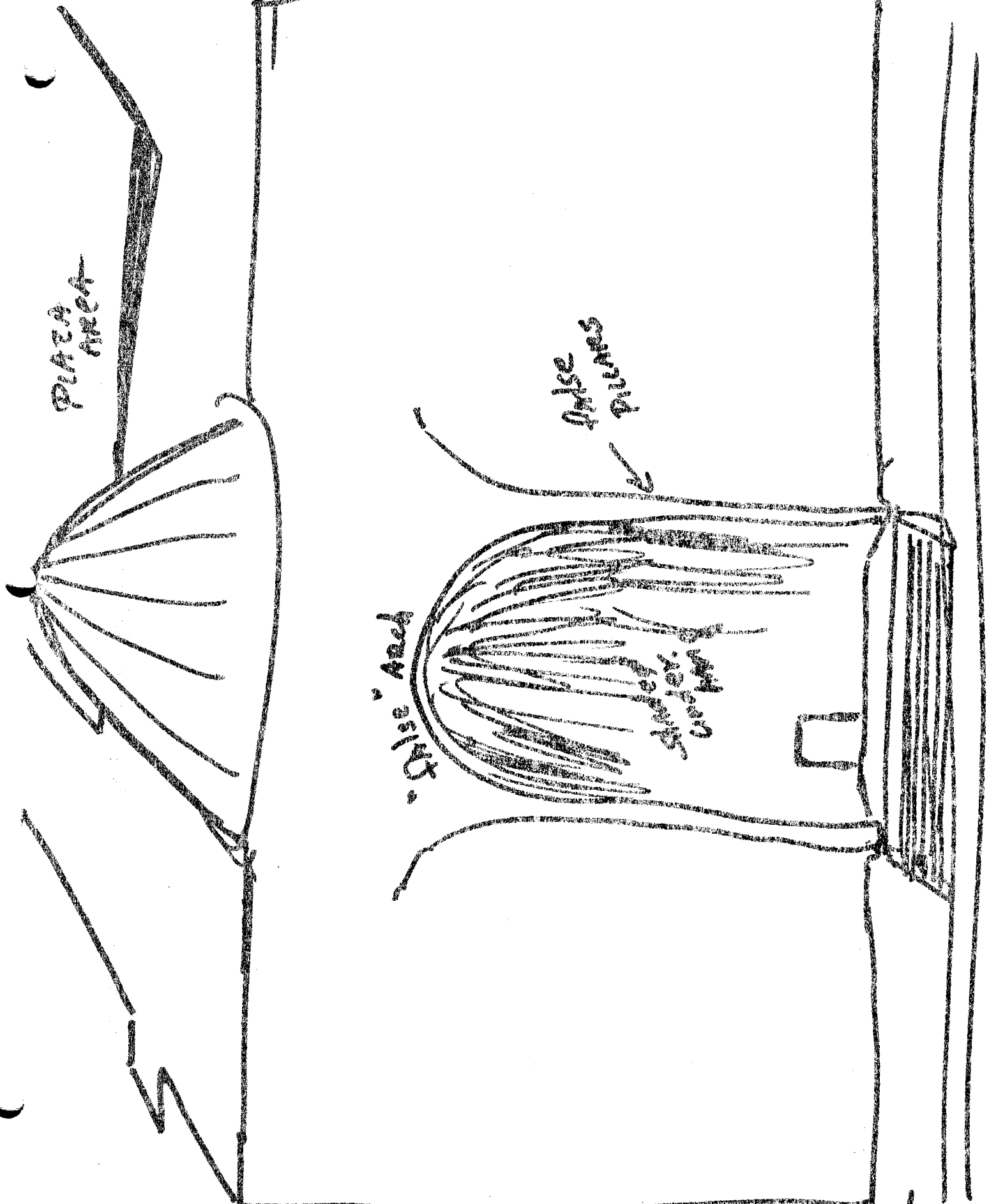






location of which is located  
in city of Tehran





**TAB**

TARGET CUEING INFORMATION

EMOTE VIEWING (RV) SESSION CD-91

1. (S/NOFORN) The remote veiwer has been exposed to open source news media information as well as classified overhead imagery and numerous photographs of hostage personnel. He knew he would be working against the hostage situation in Iran.
2. (S/NOFORN) At the time of this session the remote viewer was shown the attached photograph, and was asked to find Charles Jones. He was asked to identify Jones' location, identify any other U.S. hostage personnel, and to describe physical security at this location.

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SGFOIA3

Approved For Release 2000/08/08 : CIA-RDP96-00788R002100330001-3

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